

New-College Chapel.

AS the Painted Windows of this Chapel make one of it's chief Ornaments, it will not be improper to bestow on them a more particular Description.

Of those there are four distinct Sorts.

1. All the windows of the Ante Chapel (the great one excepted) are nearly, if not quite, as old as the Chapel itself, and contain the portraits of Patriarchs, Prophets, Saints, Martyrs, &c. to the number of 64, and 50 smaller above them: Curious for their antiquity, but for little else, being drawn without perspective, without the effect of light and shade, and ill-proportioned; yet in these are some remains which shew the brilliancy of their colours, and some traces of simplicity and beauty; particularly in the heads of the female figures in
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the window on the right hand of the entrance to the Chapel.

2. Of the second sort are the Windows on the North side of the Chapel. These are done in the common modern stile by Mr. *Peckitt* of *York*. The three nearest the Organ contain, in the lower range, the chief persons recorded in the Old Testament from *Adam* to *Moses*; in the upper, twelve of the Prophets. Mr. *Rebecca* gave the designs for these. The two other windows (when completed) will contain our Saviour, the Virgin Mary, and the twelve Apostles.

3. The third sort are on the South side of the Chapel. These were originally *Flemish* windows; and done (as it is reported) from designs given by some scholars of *Rubens*. Being brought out of *Flanders*, they came into the possession of *Price* the son, whose skill in Glaspainting is well known. Of him they were purchased by



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by the Gentlemen of the College, who also employed him to repair what injuries they had sustained, and to fit them for the places where they now stand *A. D.* 1740. In each window are eight figures of Saints, Martyrs and Prelates with their respective symbols; and for expression, colouring, and effect, they were esteemed equal, if not superior, to any painting executed on Glass till the appearance of the fourth sort, of which we now come to speak.

4. The West window of the Ante Chapel. This great window consists of seven compartments in the lower range, each near three feet wide and twelve high. In these stand seven allegorical figures, representing the four Cardinal, and three Christian Virtues, in the manner following:

✱ TEMPERANCE, pouring water out of a larger vessel into a small one. Her common attribute, the Bridle, lies as her feet.

FORTI-

✱ *Temperance and Prudence are the same Designs with two Pictures at Mr. Morgan's House at Fredegan.*

FORTITUDE, in armour; her hand resting on a broken column, which though half destroyed remains upright; her form robust, her look bold and resolute. A Lion, her attendant, couches below her.

FAITH, standing fixedly on both feet, and bearing a Cross, the symbol of her belief; her eyes and hand raised up to Heaven.

On the other side of the middle group (of which more hereafter) HOPE, looking toward the same Heaven, and springing forward to it so eagerly that her feet scarce touch the ground. Part of an Anchor, her attribute, is seen in the corner of her compartment.

JUSTICE, looking with a steady and piercing eye through the dark shade which her arm casts over her face: in her left hand the Steelyard; a kind of balance less cumbrous, if not less vulgar, than the scales which are usually given her. Her right hand supports the sword.

PRUDENCE,

PRUDENCE, beholding (as in a mirror) the actions and manners of others, for the purpose of regulating her own by observation thereon. Upon her right arm an Arrow joined with a Remora, the respective emblems of swiftness and slowness; Prudence being a medium between them.

The middle groupe, mentioned above, represents CHARITY, and deserves especial notice for the expression of the figures therein contained. The fondling of the Infant, the importunity of the Boy, and the placid affection of the Girl, together with the divided attention of the Mother, are all distinguishably and judiciously marked with a knowledge of character for which the great Artist who gave this design is so justly celebrated.

Such are the figures which fill the lower compartments; yet they are but a subordinate part, and (as it were) a basis to the superb work erected over them. In a space ten feet
wide

wide and eighteen high is represented the NATIVITY of JESUS CHRIST : a composition of thirteen human figures beside other animals. 1. The blessed Virgin, whose attention is wholly engaged in her Infant. 2. A groupe of Angels descended into the stable, and kneeling around him. The face of the least of these exhibits an idea of youthful beauty that perhaps was never surpassed. 3. A company of Shepherds, whose devotion and rude eagerness to behold him are strongly expressed. 4. St. *Joseph*, looking on the spectators, and pointing to the Child, as *to the promised seed, the expectation and hope of all Nations*. 5. In the clouds above, an Angel contemplating the mystery of the Cross; and near him a Scroll, whereon is written the original Greek of this text, *Mysteries which the Angels themselves desire to look into.*

In this composition the Painter has taken for his light that which is supposed

posed to proceed from the body of the Infant : herein imitating a famous picture now preserved in the Gallery at *Dresden*, and known by the name of the *Notte of Corregio*. * This beautiful idea has often been adopted, but never so judiciously applied as in this instance ; where the substance on which the Infant is delineated being transparent, and the light actually passing through him, his body thereby receives a higher glow, and gives to the whole an appearance of reality.

The remaining parts of this grand design (not yet completed) are to consist of groups of Shepherds and other persons who are approaching the Stable to pay their devotions to the newborn Saviour.

For this work, which was begun about seven years ago, finished Cartoons were furnished by Sir *Josbua*

* A small copy of this picture is in the Collection at Christ Church.

Reynolds.

Reynolds. These were copied by Mr. *Jervais* ; to whose skill the world is indebted for a new stile in Glafs-painting, which in beauty and truth of representation exceeds all that have hitherto been seen, as much as the common productions excel the first rude attempts of the art.



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B. H. F. F.